

“STUDY OF “HAMLET” TRANSLATIONS IN UZBEK LITERATURE.”

Mizrabova Jeren Ismailovna,

BuxDU Fakultetlararo chet tillar kafedrasi dotsenti,

filologiya fanlari doktori (DSc)

(O‘zbekiston)

E-mail: inbox.mizrabova@ mail.ru

Abstract. *This article explores the translations of the tragedy Hamlet within Uzbek literature, situating the analysis in the broader development of translation studies, comparative literary scholarship, and contemporary linguistics. It investigates the stylistic and semantic dimensions of the work, alongside the strategies employed to render these features in Uzbek, with particular emphasis on an anthropocentric framework and the interplay of diverse cultural and linguistic systems. Special consideration is given to early translation practices mediated through the Russian language and their impact on the formation of Uzbek translation traditions.*

Keywords: *Uzbek translation studies, literary translation, Hamlet, linguopoetics, comparative literature, Shakespeare studies, translation equivalence.*

Аннотация. *Статья посвящена исследованию переводов трагедии Шекспира «Гамлет» в узбекской литературе в контексте развития переводоведения, сравнительного литературоведения и современной лингвистики. В работе рассматриваются стилистические и семантические особенности произведения, а также принципы их передачи в узбекских переводах с учётом антропоцентрического подхода и взаимодействия различных культур и языковых систем. Особое внимание уделяется анализу ранних переводов, выполненных через русский язык.*

Ключевые слова: *Узбекское переводоведение, перевод, Гамлет,*

лингвопоэтика, сравнительное литературоведение, шекспироведение, эквивалент.

***Annotatsiya.** Mazkur maqola Hamlet tragediyasining o'zbek adabiyotidagi tarjimalarini tarjimashunoslik, qiyosiy adabiyotshunoslik hamda zamonaviy tilshunoslik taraqqiyoti doirasida ilmiy jihatdan tahlil qilishga bag'ishlangan. Tadqiqotda asarning uslubiy va semantik xususiyatlari, shuningdek, ularni o'zbek tarjimalarida ifoda etish mexanizmlari antropotsentrik yondashuv asosida, turli madaniy va til tizimlari o'zaro munosabati nuqtai nazaridan ko'rib chiqilgan. Shuningdek, rus tili vositasida amalga oshirilgan dastlabki tarjimalar hamda ularning milliy tarjima an'anasi shakllanishidagi o'rni alohida ilmiy tahlil obyekti sifatida yoritilgan.*

***Kalit so'zlar:** o'zbek tarjimashunosligi, tarjima nazariyasi, «Hamlet», lingvopoetika, qiyosiy adabiyotshunoslik, shekspirshunoslik, tarjima ekvivalentligi.*

In the context of the globalization of world literary relations and the growing integration of diverse national cultures within the socio-political sphere, increasing attention is being devoted to enhancing comparative literature, contemporary linguistics, and translation studies through the incorporation of theoretical frameworks and approaches aligned with the prevailing scientific paradigm. Examining the linguopoetic features of classical poetic and prose works—particularly Shakespeare's masterpieces that have gained prominence across world languages - through anthropocentric principles within the framework of two historical periods, two cultures, and two linguistic systems is of significant importance for identifying key directions in global translation studies. This approach is especially relevant for the scholarly and theoretical assessment of practical strategies in the field of functional translation. An examination of the manifestation of linguopoetic principles in the Uzbek translations of the tragedy "Hamlet" provides an opportunity to formulate a coherent and integrated conceptual framework within translation studies. In the fields of global literary and

translation studies, comprehensive research has been carried out on the overarching philological dimensions of the tragedy *Hamlet*, encompassing its linguistic, stylistic, lexical-semantic, linguopoetic, and functional characteristics. These investigations are particularly valuable for examining the work's semantic and linguopoetic structures, contextual translation practices, principles of equivalence and adequacy in systematic translation, and for elucidating both the shared and divergent features of source and target languages in poetic renditions.

Moreover, a study of Shakespeare's language, poetics, and authorial style as realized in translation - through the lenses of cognitive science, theories of linguistic culture, and philosophical-conceptual approaches—advances the theoretical and practical development of comparative literary scholarship and pragmatic translation studies. Regardless of the diversity of peoples and nations worldwide, Shakespeare has garnered admiration and affection from almost all of them. Few, if any, national languages exist in which his characters have not been represented. This enduring influence stems from Shakespeare's unique and unparalleled artistic vision, through which he succeeded in uniting and centralizing the world's artistic, cultural, and spiritual heritage. While the 20th century has been characterized as “the century of translation,” the 21st century may justifiably be regarded as “the century of literary translation.” In these contexts, Uzbek translation studies have also achieved notable progress, with translations of Shakespeare's works consistently occupying a prominent place within the broader corpus of world literature rendered into Uzbek. Interest in the literature of English-speaking nations in Uzbekistan notably emerged during the 1930s. Shakespeare's name was first referenced in Uzbek literary discourse in 1886, as documented in the Uzbek press. According to the scholar Gaybullo Salomov, the *Turkiston viloyatining gazetasi* (February 28, 1886) reported that during Sultan Abdulaziz's reign, many works by leading European authors—including Chateaubriand, Hugo, Moliere, and Shakespeare - were translated into Turkic languages.

In Uzbek literary scholarship, the initial phase of engaging with Shakespeare's oeuvre was marked by prose translations. The dramatist's tragedy

Hamlet was first rendered into Uzbek in 1934 for the Hamza Theater by Chulpon, a prominent figure in national literature. This translation was primarily based on P. Kanshin's Russian prose version. While the Uzbek rendition was largely in prose, certain sections—such as actors' interludes, Ophelia's mad scenes, and the gravedigger's song - were adapted into verse to capture their dramatic and poetic qualities. Interest in English-language literature in Uzbekistan became particularly significant during the 1930s. Shakespeare's name first appeared in Uzbek literary discourse in 1886, as documented in the contemporary press. According to scholar Gaybullo Salomov, the *Turkiston viloyatining gazetasi* (February 28, 1886) reported that during the reign of Sultan Abdulaziz, numerous works by prominent European authors—including Chateaubriand, Hugo, Molière, and Shakespeare—were translated into Turkic languages. Within Uzbek literary scholarship, the initial phase of engagement with Shakespeare's oeuvre was primarily through prose translations. The dramatist's tragedy *Hamlet* was first translated into Uzbek in 1934 for staging at the Hamza Theater by Chulpon, a leading figure in national literature. This translation was largely based on P. Kanshin's Russian prose version. While the Uzbek translation was predominantly in prose, certain sections - such as actors' interludes, Ophelia's mad scenes, and the gravedigger's song - were rendered in verse to maintain their dramatic and poetic qualities.

In Uzbek translation studies, indirect translation has historically been closely associated with the Russian language. It is undeniable that this tradition has generated extensive experience and produced literary translations of a remarkably high artistic standard. In familiarizing Uzbek readers with the creative depth of the great playwright, particular recognition should be given to the outstanding translations rendered into Uzbek through Russian by distinguished translators such as Abdulhamid Cho'lpon, G'afur G'ulom, and Maqsdud Shayxzoda. The enduring linguistic relevance of their works attests to their exceptional quality.

Independence, however, there has been a notable expansion in initiatives aimed at direct translation into Uzbek. In this regard, the contributions of Jamol Kamol - especially his direct translations of Shakespeare's works - are of

exceptional and enduring significance within this important cultural and scholarly endeavor.

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